

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 53—No. 37.

SATURDAY, SEPTEMBER 11, 1875.

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TUESDAY, SEPT. 14. "MARRIAGE OF FIGARO."

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MR KUHE will play at Mdme Adelina Patti's Concerts, Tuesday, September 14, in Bristol; September 21st, in Birmingham; September 23rd, in Manchester.

"ALICE, WHERE ART THOU?"

MR REDFERN HOLLINS will sing (by desire) ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at Chipping Norton, Sept. 10th; Evesham, Sept. 11th; Broadway, Worcester, Sept. 13th; Malvern, Sept. 15th; Stourbridge, Sept. 15th and 16th; and each evening during Miss F. Edwards' Concert Tour through the United Kingdom.

MISS MARIANNE ROCK will perform E. SAUERBREY'S Transcription of "LORELEY" and other Solos, next week, on Pleyel, Wolf & Co.'s Grand Piano, at the Paris Exposition of 1875.

HERR SCHUBERTH (Founder and Director of the Schubert Society, Vice-President of the Mozart and Beethoven Society) begs to announce that he will return to Town on the 15th inst., when all letters will be attended to. Hamburg, Sept. 7th.

MR HANDEL GEAR (Professor of Singing) begs to acquaint his Friends and Pupils that he has Returned to Town.—66, Seymour Street, Portman Square.

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AND

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MR. EDWARD WHARTON.

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The MICHAELMAS TERM will Commence on MONDAY, the 29th September, and will Terminate on SATURDAY, the 15th of December. Candidates for admission can be examined at the Institution on Thursday, the 16th September, at Eleven o'clock, and every succeeding Thursday at the same hour.
All the Pupils are required to attend in the Concert Room of the Academy at One o'clock on Saturday, the 25th inst., to hear an address from the Principal, when the presence of the Professors is invited.

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G. R. WILKINSON, Secretary.

MUSICAL ASSOCIATION.—The Proceedings of the First Session, 1874-5, together with the Rules and list of Officers and Members, are published. The Volume, 164 pp., has been forwarded to all Members. The Second Session, 1875-6, will commence in November next. A General Meeting for the Election of New Members, and for other business, will be held in October. Candidates for Membership, both Ladies and Gentlemen, should apply to the Hon. Sec. Annual Subscription, One Guinea. Eight Monthly Meetings, at which papers are read and discussed, as at other learned Societies.

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"The Maiden's Tear," Second Réverie for the pianoforte, by Lillie Albrecht. Brilliant and full of feeling, this Réverie may take its rank with the best of Mr Sidney Smith's compositions."—*Young Englishwoman*, May, 1875.

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"The Maiden's Tear," by Lillie Albrecht. After the style of Brinley Richards, this drawing-room piece is brilliant without being difficult, and shows both talent and knowledge of the laws of musical composition on the part of the composer, who is, we believe, a very young lady."—*The Drawing Room Gazette*, June 12th, 1875.

"The Maiden's Tear," Second Réverie for the pianoforte, by Lillie Albrecht. This charming piece evinces in its style throughout no small share of original talent, as well as sparkling and artistic cultivation, it being full of delicate and plaintive feeling. We have no doubt that it will be very popular, both in the concert-room and saloon."—*Englishwoman's Domestic Magazine*, May, 1875.

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ADDITIONAL DETAILS ABOUT THE WAGNER THEATRE.*

An "Account of what has been done by the Administrative Council of the Richard Wagner-Theatre, from the 1st January to the 30th June, 1875," has been issued from Bayreuth, and we now publish extracts from it, since, after all, the matter interests both friend and foe, though in different ways. Many an optimist trait in the document might be fairly expected from partisans, but when, despite the result of the late rehearsals, the gentlemen of the Council believe in artistically "perfect" performances, and want to make others share their belief, they assuredly go even beyond the expectations of Wagner himself. A perfect execution of demands which far exceed the powers of the men of the present day is not possible. Let those whom it concerns be content if those demands are carried out passably, and, to a certain degree, in the spirit in which they were conceived.

We extract from the document the following:—

"Since the last report, the undertaking has been wonderfully advanced—the stage, which will exhibit only what is artistically perfect, is nearly completely provided with the necessary machinal (!) and scenic appliances; the lighting of the house by gas has been effected; and the orchestra definitely constituted. True to the programme issued by the master, Richard Wagner, on the 20th March last, a number of the most eminent vocalists assembled here during the month of July, for the purpose, in the first place, of rehearsing at the piano; on the 1st August, the members of the orchestra, 120 in number, appeared to begin the rehearsals in the theatre itself. With great satisfaction we are enabled to lay particular stress on the fact that all the persons who, here—on the spot—have obtained a nearer insight into the work, have expressed themselves in a manner directly opposed to the doubts and criticisms which we have so often had an opportunity of hearing. Gradually is a feeling worthy of the great work making itself felt: Appreciation of the great master, who alone, with the most tenacious patience, rendered possible the execution of his project, and enthusiasm for an artistic performance, such as has never before been presented to us; this is the ground-tone of the thoughts and sentiments of those with whom we have mixed during the last half year. We consider now that this is the fitting place to reply to the fears expressed to us concerning the accommodation of our visitors next year. On this head, we take the liberty of at once stating the following facts: Bayreuth, a town of 20,000 inhabitants, is spread over a very large space, with broad streets, and lofty massive buildings. Water and gas are laid on. It possesses four large inns, the Sun, the Imperial Eagle, the Anchor, and the Black Horse. Each of these inns has an omnibus, which waits for travellers arriving by the trains, and conveys them again to the station when they wish to leave.

"As the visitors who may be expected cannot naturally be all accommodated in these inns, the Administrative Council have already obtained reliable information as to the private lodgings on which they may with certainty reckon. At present, we find on enquiry that there are, in private houses, 1,300 rooms thoroughly well adapted for visitors and provided with good beds. This number, however, will be increased, as preparations are everywhere being made for the reception of strangers. The Administrative Council will in due time come to an understanding concerning prices with the persons having rooms to let, and form a lodgings-committee. They think that even now they may express a confident hope of being able to satisfy all legitimate demands in this respect. Special communications on the subject will, at the proper time, be addressed to the various Associations, and a public announcement inserted in the papers having the largest circulation. The Administrative Council will also take the necessary measures with regard to living, so that the various demands may be satisfied. It has been proposed to erect in the open square before the Theatre itself two eating-houses, the management of which will be entrusted only to well-proved persons. We shall, also, take steps to see that visitors find at their disposal a sufficient number of vehicles for driving about in the town itself as well as for making excursions in the beautiful environs.

"We have purposely dwelt on these points longer than we otherwise should have done, had we not come across in the press many apprehensions and assertions not justified by the facts. To some questions addressed to us concerning the Patrons' Vouchers, we will publicly repeat the answer we have given privately, because it may possess interest for wider circles: 'The Patrons of the undertaking are requested by the Undersigned to change some months before the performance their Patrons' Vouchers for regular cards of admission. According to its purport, every Voucher carries with it the

right of its possessor to a seat on each of the twelve evenings, during which the triple performance of the four-part work will last. As, however, the wish has already been manifested that certain Patrons' Vouchers might be so used as to enable 3 persons to witness the four performances with one and the same Voucher, the Administrative Council will endeavour to gratify such a wish, as far as the seats still at their disposal will allow them to do so. In places where Wagner Associations exist, such wishes may be intimated to the local committee as well as directly to us. Respecting the thirds of Patrons' Vouchers marked with the letters A, B, and C, these letters were not intended to apply to the first, second, or third performance; they are simply employed to distinguish the third of a ticket. The order in which the performances must be witnessed by the holders of thirds of Patrons' Vouchers is regulated by the time they were purchased, and, as they were taken through the Wagner Associations, this point must be settled by those Associations."

"The financial statement of the undertaking up to the 30th June gives the following figures: Receipts. Patrons' Vouchers (up to No. 404), 205,956 florins, 56 kreutzers, South-German currency; Voluntary Contributions, 23,592 fl., 22 kr.; Wagner Association, Darmstadt, 1,124 fl., 51 kr.; Interest, 2,660 fl., 58 kr.; Wagner Association, Berlin, 9,751 fl., 35 kr.; Ditto, Vienna, 16,404 fl., 21 kr.; Ditto, Brussels, 153 fl., 9 kr.; Ditto, Mayence, 175 fl.; Academic Wagner Association, Vienna, 1,766 fl., 31 kr.; Wagner Association, Pesth, 3,100 fl., 55 kr.; making a total of 266,686 fl., 38 kr. Expenditure. Performance of Beethoven's Ninth Symphony, 7,514 fl., 58 kr.; Building Expenses, 212,722 fl., 14 kr.; Inventory, 9,157 fl., 53 kr.; Stage Officials, 99 fl., 45 kr.; Current Expenses, 6,263 fl., 31 kr.; Reserve for the Rehearsals, 21,000 fl.; Costumes, 437 fl., 30 kr.; making a total of 257,195 fl., 51 kr. Balance on the 30th June, 1875, 9,490 fl., 47 kr."

MUSIC AT DRESDEN.

(From a Correspondent.)

Shortly before the hour for the curtain to rise, at the Theatre Royal, on a recent performance of *Tannhäuser*, it was discovered that the Goatherd had not made his appearance in the Theatre. Messages were despatched in all directions for the missing rustic, but in vain. At last, about a quarter to seven, a telegram, dated Pillnitz, was received by the anxious stage-manager, announcing that, in consequence of sudden illness, the pipe of the Goatherd would, for that evening, at least, be mute. The situation was perplexing, but not hopeless. A remedy was suggested by the Conductor. A Supernumerary appeared on the stage in the place of the absent youth, while Mdle Reuther, dressed as Venus, obligingly sang behind the scenes the music which should have issued from the lips of the fair truant, Mdle Schreiber. It is whispered in well-informed circles that the course of treatment adopted by the management will prove rather costly to the fair patient.

Herr Erl, the tenor, lately signed an agreement with the management of the Theatre Royal, by which he undertook to sing at that establishment, provided he could be freed from a certain engagement binding him to Stuttgart. This presupposed the desire on his part to be freed from the engagement. Meanwhile, he signed, also, an agreement for Hamburg, believing, probably, he should not have to sing at Dresden, though, whether such should prove to be the case or not, he would still have been bound to Stuttgart. But, perhaps, this did not strike him. However, the management of the Theatre Royal, Stuttgart, unexpectedly waived its claims, and the artist was under the legal obligation of appearing here. But Sig. Pollini now raised his voice and protested he would not hear of such a thing, but would move Heaven and earth to compel Herr Erl to fulfil his Hamburg engagement. As Sig. Pollini was in earnest, Herr Erl would have found the indiscriminate signing of contracts an expensive amusement, had not the management of the Theatre Royal, with unusual generosity, allowed him to go to Hamburg on condition of his singing here occasionally. Thanks to this compromise, the business has been satisfactorily arranged.

It is said that the King of Saxony, aghast at the enormous sums it costs the Civil list, entertains serious thoughts of handing over the Theatre Royal to a private manager.

LEIPZIG.—No fewer than eighty-three persons are candidates for the managership of the Stadttheater.

* From the *Berlin Echo*.

THE GRAND NATIONAL OPERAHOUSE.

(From the "Morning Post," September 8.)

The works in connection with Mr Mapleson's Grand National Opera, on the Thames Embankment, have so far progressed that the "first brick" was laid yesterday. The performance of this somewhat novel ceremony was allotted to one of the most talented and popular artists on the Italian stage, Mdle Tietjens, on the eve of her departure for America. The proceedings were simple, and almost of a private character, some 25 or 30 persons only being present. Amongst them, besides the celebrated vocalist and her niece, Miss Kruls, were Lord Alfred Paget, Lord Suffield, Mr Mapleson, Mr Francis Fowler, architect, and Mr Webster, contractor. The site of this, the third and most magnificent Opera-house of London, is in the immediate neighbourhood of the Houses of Parliament. With that structure it will communicate by a subterranean passage, by which members who may happen to be in the building will be able to reach the House of Commons in time for a division, of which due notice will be sent to the Opera by telegraph. The ground to be covered by the building already presents a busy scene, numbers of men being employed in excavating the loose sand that covers to a depth of more than 40 feet the London clay on which the concrete foundations are to be laid. Considerable difficulty was at first experienced in making the excavations, in consequence of the unstable nature of the soil and of the quantity of water that continually flooded the works. Owing, however, to the pumping apparatus employed by Mr Webster, that difficulty has been overcome, and the works are proceeding with rapidity. In the course of the excavations many interesting relics of former times have been brought to light. Thus it has been ascertained that the new Opera-house will stand on the bed of the creek, or back-water, at one time surrounding the island on which Westminster Abbey stood, and that the Thames had been embanked on two previous occasions before the construction of the present Embankment. One of the older embanking walls is formed of chalk blocks faced with brick, the whole about eight feet thick. Several chalk-lined deep wells, apparently from 250 to 300 years old, but still in working order, have been discovered. About the centre of the ground, some two acres in extent, a "hard," or landing-place for boats, was met with, and gave much trouble to the workmen in removing it. A curious gold-hilted, double-edged knight's sword, and another single-edged sword, besides the skull of a boar and some antlers, were also brought to light in the upper stratum, whilst fossils were discovered on the clay some 40 feet below the surface. The bed of London clay slopes from Cannon Row towards the river, thereby facilitating the construction of the foundations, which require to be deeper in front than behind. It is calculated that the excavations will be finished and the lower stories of the building raised to a level with the roadway by the end of the present year, and that sufficient progress will have been made to permit the Prince of Wales to lay the foundation-stone before he starts for India. The building, with the exception of the St Carlo, at Naples, will be the largest in Europe, is planned in the Franco-Italian style, and, surmounted by a conical dome 146 feet in height, will have a facade 160 feet long, at each end of which a road 20 feet wide leads to the rear from the Embankment. The front elevation will be ornamented by three stories of columns, on which the dome, erected over the auditorium for light and ventilation, is to rest. The lines of the auditorium, taken from those of the Scala, at Milan, will be of the elongated horseshoe form, which Sir M. Costa considers the best for acoustic purposes. The sloping character of the site affords peculiar facilities for the construction, inasmuch as in the approach to the stalls, which are to accommodate 500 persons, stairs are avoided, the side entrance being on a level with them. On either side the grand vestibule will be a circular staircase of white marble, by which access is given to the upper tiers of boxes. The pit tier is to be approached by another staircase in front of the grand entrance. One of the most imposing features of the building will be the *foyer*, on the level of the grand tier, to which it is to form an ante-room. The central boxes on the grand tier are appropriated to the use of the Royal Family. The conical dome over the auditorium, springing from the walls of the building, will afford ample scope for decoration in painting. The architect, in his design, has much improved it—first by taking away the pediment in the rear over the stage,

substituting a flat roof, and elaborating the design for the conical dome, to be constructed of zinc or copper, enriched with brass ornamentation. It is intended to open the building next May, in time for the opera season; and as the Scala and St Carlo were each completed in six months, while the Covent Garden Opera-house was constructed in seven, Mr Mapleson's hope is not without foundation. So sanguine is he of the undertaking being carried out, that Sir M. Costa started the day before yesterday for the Continent, to secure the services of the best foreign artists. The orchestra is to be increased by 26 additional instrumentalists, and the chorus by a like number of vocalists.

Mdle Tietjens performed her part in the day's ceremony with address, laying the mortar with a beautifully chased silver-gilt trowel, bearing an inscription to record the event and date, and placing the brick truly and squarely. Other bricks were laid by Lord Alfred Paget, Mr Fowler, and Mr Mapleson, and a hearty cheer announced that the ceremony was completed.

At a lunch subsequently given by Mr Mapleson at St Stephen's Club, Mr Fowler, thanking Mdle Tietjens, adverted to the impromptu character of the affair, which had literally been got up on the spur of the moment. In laying the first brick of the Grand National Opera-house, Mdle Tietjens had given a happy omen of the success of the new building. There was a growing tendency on the part of the English people to appreciate musical art of the highest class, and they would regard the erection of this national building as a step in the advancement of civilization. Mdle Tietjens was looked upon as the "queen of song." No artist had ever been more thoroughly appreciated by the people of this country than she had been, and he was certain she would be equally appreciated in America. Trusting we would soon have the gratification of hearing her in the new National Opera-house, he proposed "The health of Mdle Tietjens, and success to her in her journey."

Lord Alfred Paget, in responding on behalf of Mdle Tietjens, congratulated Mr Mapleson, and remarked that in any other country in Europe State aid would have been given towards the erection of this national building, the expense of constructing which was left entirely to private enterprise. In proposing the health of Mr Mapleson, the noble lord said that no one had ever included a want of energy in the list of the gentleman's faults, and whatever he undertook one might be sure would be completed.

Mr Mapleson, in responding, said the ceremony was unimportant in comparison with what he hoped would be that of the laying of the foundation-stone; but Mdle Tietjens having consented to perform the office of laying the "first brick," a few private friends had been invited to witness the proceedings. He had some little difficulties at the outset in making arrangements for the construction of the new edifice, and Colonel Beresford had opposed him tooth and nail; but as he had started the undertaking in a straightforward manner, and intended to carry it out on the same principle, he had no fear of Colonel Beresford or of any one else. He had at one time, in consequence of the nature of the soil, felt doubts whether the building could be opened for two or three years, but thanks to the energy of Mr Webster, contractor, he was now satisfied that it would be ready at the commencement of next opera season. Acting upon that belief, he had entered into more than usually expensive arrangements, the cost of which would exceed his general estimates by £20,000. He trusted that the foundation-stone of the building would be laid by the hand of royalty at an early period. The Opera-house would be open throughout the year, in the course of which it would be devoted for a certain period to English art, musical and dramatic. Whilst giving his usual attention to Italian opera, and endeavouring to produce all the available talent in Europe, three or four months in the year would be devoted to the English opera, executed, as far as possible, by English singers. In the dramatic season, limited to six weeks or two months, standard and other works would be produced, under the management of Mr Calvert, of Manchester, all the characters to be undertaken by leading artists. Arrangements were in progress by which the Royal Academy of Music would be connected with the National Opera-house, while a training school for music and singing would not be lost sight of. A *Conservatoire de bal* under competent masters would also form part of the scheme. Thus, notwithstanding the absence of State subvention or Government aid, he trusted that

by keeping faith with the British public his labours would continue to receive the assistance and support hitherto accorded.

The proceedings then terminated.

BERLIN.

(From a Correspondent.)

At the Royal Operahouse, there was a very pleasing performance, a few evenings since, of Mozart's *Belmonte und Constanze*. Whether it was that the artists had profited by the vacation to take a little rest, or that absence exercises the same influence on the voice, as regards strength, which it is reported to exert on the heart in the matter of fondness, I cannot speak conclusively. But the fact remains that the *Belmonte und Constanze* went off exceedingly well and that the audience were loud in their applause. The principal characters were sustained by Mdles Grossi, Lehmann, Herren Schott, Sachse, and Fricke.

M. Anton Rubinstein's *Maccabæer* was to have been performed on the 3rd instant, but, for some reason or other, the event has been postponed to a later period.

Some idea is said to be entertained by Herr von Hülsen of closing the Royal Operahouse in future for the two entire months of July and August each year, and, if the Emperor consents, there is no doubt that the proposed plan will be carried into effect. *Appropos* of Herr von Hülsen, he is reported to have declared that he will have no more business-dealings with those theatrical agents, who, taking undue advantage of the theatrical papers at their command, for, nearly without exception, each of them publishes one of his own, systematically run down the artists who will not pay them black mail, by subscribing to, and advertising in, their precious papers. I should have thought Herr von Hülsen would not have considered such small deer as foemen worthy of his steel. Papers of this description are read exclusively by the artists themselves, and should be treated with contempt.

Herr Schott has ceased to be a member of the company at the Royal Operahouse. His place will be filled by Herr W. Müller, who has hitherto sung only at concerts, and, previously to that, carried on business as a bookseller. He will make his *début* as Florestan in *Fidelio*. Mad. Kupfer-Berger, also, leaves the banks of the Spree for those of the Danube, being engaged at the Imperial Operahouse, Vienna, with a salary of 12,000 florins a year.

Herr Friedrich Daubner, Chief-Master-Carpenter, or, as he is termed here, Head Inspector of Machinery, at the Theatres Royal, died on the 25th ult.

Nicolaï's opera, *Die Lustigen Weiber von Windsor*, has been performed several times with marked success at Kroll's Theater. Madlle Schrötter, a *Gast* from the Stadttheater, Stettin, assumed, on the first night, the part of Frau Fluth (Mrs Ford) at a very short notice, in place of the lady who was cast for it, but who was suddenly taken ill. She got through it very well. Madlle Hasselbeck made a charming Anne Page. Herr Faltis proved himself a worthy successor of Herr Preumayr, and wielded the conductor's stick both energetically and discreetly.

Turning over an old theatrical paper, a writer in the *Neue Berliner Musikzeitung* came across a notice on Beethoven, a certain portion of which rather puzzled him. Here is the portion in question, rendered as faithfully as I can render it:

"Thought, it is true, moves the soul, but music is itself thought, and, moreover, in a thought-sphere which produces other, and, so to speak, pneumatic, notions, different from the hylic notions of the verb. From this, therefore, music should refrain. For though electricity creates warmth, it is not warmth itself, but both are strength and movement, each in its own sphere, different languages of the creator and thinker of the world."

As you may doubt the accuracy of my version, and very justifiably believe my powers are not capable of grappling with the grandeur of the original, I beg to append the latter for your satisfaction and that of any of your readers who may like to while away a leisure hour or so in an attempt to solve its mysteries. Here it is:

"Wohl bewegt auch der *Gedanke* die Seele, aber die Musik ist selbst *Gedanke*, in einer *Gedankensphäre* obenein, die andere Begriffe, pneumatische, so zu sagen, erzeugt, als die hylichen des Wortes.

Dieser soll also die Musik sich enthalten. Denn wenn auch die Electricität Wärme erzeugt, so ist si doch nicht selber Wärme, sondern beide sind Kraft und Bewegung, jede in einer anderen Sphäre, verschiedene Sphären des Schöpfers und Denkers der Welt."

My personal impression is that the above is a riddle, a charade, a double acrostic, or something of that kind.

ROYAL ITALIAN OPERA SEASON, 1875.

It began 30th March, ended 17th July, 1875. 83 performances were given, besides 7 concerts at the Floral Hall, and 2 concerts at the Alexandra Palace. 29 different operas were given, viz. :—

1, *Guglielmo Tell*, 4 times; 2, *Freyschütz*, 3 times; 3, *Ballo in Maschera*, 3 times; 4, *Roberto il Diavolo*, once; 5, *Norma*, once; 6, *Africaine*, 3 times; 7, *Don Giovanni*, 9 times; 8, *Favorita*, once; 9, *Elisir d'Amore*, once; 10, *Ugonotti*, 4 times; 11, *Figlia del Reggimento*, twice; 12, *Sonnambula*, once; 13, *Lucia*, twice; 14, *Fra Diavolo*, 6 times; 15, *Flauto*, twice; 16, *Rigoletto*, 3 times; 17, *Lohengrin*, 8 times; 18, *Dinorah*, 3 times; 19, *Barbiere*, 3 times; 20, *Traviata*, 3 times; 21, *Faust*, 4 times; 22, *Travatore*, once; 23, *Les Diamants*, once; 24, *Nozze di Figaro*, 4 times; 25, *Lucrezia*, once; 26, *Romeo e Giulietta*, 3 times; 27, *Semiramide*, twice; 28, *Fidelio*, once; 29, *Etoile du Nord*, 3 times.

Sig. Vianesi conducted 59 performances and 19 operas. Sig. Bevrignani conducted 24 performances and 10 operas. The season was opened with *Guglielmo Tell*, and closed with *L'Etoile du Nord*. *Lohengrin* was first performed on the 8th of May, after two months' rehearsals for the chorus and seven band rehearsals. The troupe was composed of 39 principal artists. The band numbered 76 gentlemen, and in *Lohengrin* 81. The band costs Mr Gye £81 10s. for each performance. The chorus numbered 34 ladies and 44 gentlemen—total, 78. In *Lohengrin* the chorus numbered 90 performers. The ladies during this season never caused a change of performance on account of illness. Not so the gentlemen. Nicolini (ill) caused a change of performance—viz., *Lohengrin* was announced, and the *Nozze di Figaro* given; Faure (ill), *Semiramide* contemplated, and *Lucrezia* given; Maurel (ill), *Lohengrin* contemplated, and *Guillaume Tell* given. These are the only three disappointments.

Mozart had 15 performances; Meyerbeer, 14; Verdi, 10; Rossini, 9; Wagner, 8; Gounod, 7; Auber, 7; Donizetti, 7; Weber, 3; Bellini, 2; Beethoven, 1. Total number, 83. Field Marshal, H.I.H. W. Mozart, G.B.T.G.C.; General-in-Chief, Prince G. Meyerbeer, M.P.T.G.C.; Colonel, Sir Joseph Verdi, G.M.T.M.; Major, Viscount G. Rossini, G.C.O.B.; Captain, Graf R. Wagner, Det.; Lieutenant, Marquis C. Gounod; Drill Sergeant, Chevalier G. Auber; Sergeant, Signor G. Donizetti; Corporal, Herr M. Weber; Private, Signor V. Bellini; Bandmaster, Van Beethoven.

No accidents happened in the theatre during the season, with the exception of two drunken supers (one in *William Tell*, the other in *Lohengrin*) getting a good knocking by falling from a platform. No deaths occurred during the season amongst the *personnel*. No quarrels of any consequence occurred. Three lawsuits were entered—viz., (1) Mad. Sinico-Campobello v. Gye; (2) Mr Bettini v. Gye; (3) Mr Dyers v. Vianesi. The first two are still pending; the third was lost by Mr Dyers. LXXX.

A FIRST POEM.*

As I wander through the wood,
Over bramble and over brush,
I hear the pretty song that comes
From out of the beak of the thrush.

L. R.

* Copyright.

PESTH.—The Emperor Joseph's harpsichord was safely deposited in the National Museum a short time since. It was upon this instrument that the Emperor, when Arch-Duke, received his first music lessons. It is inlaid with mother of pearl and tortoise-shell, besides being ornamented with miniature-paintings and carving. The Emperor made a present of it to his master, one of the Court *Capellmeister*, who, in his turn, gave it to Dame Maria Pichner, Prioress of the Ursuline Nuns at Raab (1792—1807). It was purchased from the nunnery by Canon Franz Ebenhoch, and by him offered to the National Museum.

DEAN AND CHAPTER MUSICAL FESTIVAL.

(From the "Malvern News.")

The Dean and Chapter of the City of Worcester have announced their *Musical-Sermonico* Festival: mark, not the Triennial Musical Festival of 150 years standing; but one of mushroom growth. Like Jonah's gourd, "which came up in a night and perished in a night," this *Sermonico-Musical* Festival will last about as long; but will it be as grateful to the people of Worcester as the gourd was to the runaway prophet? We throw not. A contemporary, writing about it, says:—

"The religious festival which it is proposed to substitute in Worcester Cathedral next month, for the Triennial Musical Festival with which that edifice has been so honourably associated for the past century and a half, will scarcely reconcile the general public to the privation imposed upon them by the nice but tardy scruples of the Dean and Chapter. In place of the Musical Festival the promoters offer a religious service; instead of a broad and simple tribute of homage to the Deity, in which all sects of the Christian Church may conscientiously join, we are to have a dogmatic and sectarian ritual; in lieu of the noble and inspiring strains of the *Messiah* and the *Elijah* we are promised certain highly respectable chants and anthems, to which the crowning attraction is supposed to be added by the provision of certain highly respectable preachers to follow. The people ask for musical bread, and receive a theological stone: they look for oratorios, and are offered sermons. Such tactics, we repeat, are hardly calculated to lessen the disappointment or allay the irritation which must naturally be felt by large numbers of persons, both in and out of Worcester, at the sudden and arbitrary withdrawal of a great and time-honoured musical festivity. On the contrary, if we are not much mistaken, the effects of this proposal will be not only to revive but to deepen the regret and annoyance so generally expressed on the first announcement of the abandonment of the Festival. It deprives that resolution, at all events, of an important redeeming feature. Hitherto we have been accustomed to regard the decision, however mistaken, as involving a certain amount of self-sacrifice on the part of the clerical body concerned. Whatever their contempt for, or objection to music, we believed they could scarcely be indifferent to the value of money; yet, in giving up the Festivals, they appeared to be surrendering for conscience' sake a valuable clerical endowment. It seems we were mistaken, and, that though resolved on getting rid of the worry and trouble of the Triennial Festival, the Dean and Chapter of Worcester are by no means willing, if it can be avoided, to relinquish the pecuniary advantages of that celebration. Indeed, if we rightly interpret their circular, it is due scarcely less to the limited and unprogressive character of the financial results of the Festival than to any other cause that the Cathedral authorities have resolved on its discontinuance. They make it a matter of complaint that the expenses were so heavy and the profits so small. As the Festival grew from its first experimental shape, the charges expanded also. 'Large sums,' they observe, 'came to be paid to operatic solo singers and to the band; and the expenses of the Festival, defrayed by the sale of tickets, have amounted of late to more than £4000, while the charity depended on the collections at the doors, which never exceeded or seldom reached £1300.' This limited pecuniary return, we admit, offered no adequate compensation for the labour and anxiety involved in earning it. To music lovers, and others interested in the artistic advancement and intellectual recreation of the people, this might be a secondary matter, and the prestige and musical success of the Festival might be sufficient compensation for all pains; but the Dean and Chapter apparently are made of less penetrable stuff, and finding the profits small, and by no means inseparable from the performance, they felt the less compunction in deciding upon the discontinuance of the Festival. In justification of their decision they appeal, with more confidence than success, to the early history of the Three Choirs, or to so much of it as appears to suit their purpose. The Festival, they remind us, 'was established in or about the year 1723, mainly for the encouragement and improvement of Church music. At that time it consisted of services in the Cathedral (followed by collections for the widows and orphans of the clergy and of members of the Choirs).' Thus concerts and oratorios, it is admitted, were from the first a feature of these gatherings, and one which the Dean and Chapter, it will be obvious, make no provision for replacing. 'As early as 1733 the *Te Deum* in the morning service was accompanied by a full band, and subsequently special solo singers were engaged'—two precedents which the Chapter apparently cite only for the purpose of showing that they do not mean to follow them. 'In the year 1759 the oratorio of the *Messiah* was first performed in the Cathedral; in 1847 it was followed by other oratorios, superseding

all services except the opening service. Thus, for more than a century, according to their own showing, this Festival has been essentially a musical celebration; on historical precedent, far from affording any justification for the so-called 'reform' which is now pressed upon the public, furnishes its completest condemnation. Nevertheless, the committee claim to be returning to 'the original idea of the Festival' in getting rid of the oratorios which constituted its original, though not, perhaps, its initial characteristic, and, at the same time, dispensing with all instruments except the organ, and all vocal attractions beyond those presented by a choir of 100 voices. By these means the committee 'sincerely trust' they may maintain the pecuniary return whilst getting rid of the Festival itself. With every disposition to honour conscientious scruples, we are constrained to say that those of the Dean and Chapter of Worcester strike us as rather unreasonable and ill-timed."

Any further remarks would spoil the above.

BAD CREUZNACH (PRUSSIA).

(Extract from a Private Letter.)

This charming watering place has, during the last season, offered its numerous visitors many a musical treat, and the Concerts of our *Curcapelle*, under the direction of *Mysicdirector* H. Mannsfeldt, gave universal satisfaction, which was particularly manifested on the occasion of his own benefit concert, of which the following was the programme:—Overture and mazurka from Glinka's *Life for the Czar*; arie from Mozart's *Titus*; "Kaisermarsch," by Wagner; Litolff's overture to *Robespierre*; and "Blätter und Blüthen," by H. Mannsfeldt. The instrumental solos were in the hands of a very young, but promising, performer, Frida Mannsfeldt (aged 12 years), who played, in a style astonishing for one so young, C. Oberthür's harp solo, "The Gipsy Girl," and—by the same composer—a nocturne for harp and violin, in which she was assisted by her father, Herr Mannsfeldt, who is an accomplished violin player.—Another concert of particular interest was the one given at the Cursaal by Mdlle Horson and Herr Jos. Wolf, from Cologne, at which the *Curcapelle*, under Herr Mannsfeldt, assisted. Mdlle Horson proved herself an excellent singer in Donizetti's arie from *Linda di Chamouni*. Herr Wolf sang the well-known tenor arie from the *Zauberflöte* with due expression and feeling; and both artists were heard to advantage in duets by Schumann, Mendelssohn, and Spohr. Herr Breitschuh proved himself a first-rate harpist by his splendid performance of C. Oberthür's *elegie*, "Una lagrima sulla Tomba di Parish-Alvars"; and the *Curcapelle* executed Gluck's overture to *Iphigenia* admirably.

JEALOUSY.

It makes me sad when others praise him,
And yet I like to hear him praised;
If over others I do raise him,
By no one else must he be raised.
From all the world I first did choose him,
And he, sweet heart, made me his choice,
And now I dread lest I should lose him,
And miss the comfort of his voice:
It is this fear that spoils my pleasure,
That robs me of my love's delight;
I tremble lest they steal my treasure;
I dare not trust him from my sight.
The keenest pang the heart can feel
Is jealousy—the heart's despair,
The agony that knows no heal,
The grief that all true lovers bear.
Suppose your love had guessed your love,
And, in return, his love had spoken,
The joy you wished all things above,
For lack of which your heart was broken;
And others, envious of your rapture,
Should try to coax your love away,
And with bold smiles attempt his capture,
To lure him from his love to stray.
So noble is he, all commend him,
My rivals praise him to my face;
But when they wish all joy attend him,
I am the joy they would displace.
The keenest pang, &c.

AUG. MAYHEW.

PARIS SCRAPS.

(From our Parisian Scrapper.)

Mad. Gueymard has returned to her duties at the Grand Opera. She appeared as Valentine in *Les Huguenots*. M. Faure is to re-appear on the 15th inst., but not, as announced, in Mozart's masterpiece of *Don Juan*. The plans of M. Halanzier do not resemble the laws of the Medes and Persians as regards immutability. M. Faure will make his first bow this season as the Melancholy Prince in M. Ambroise Thomas's *Hamlet*, *Don Juan* being postponed until the end of the second week in October, or perhaps even later than that.

Le Val d'Andorre is still in rehearsal at the Opéra-Comique, and *Piccolino* soon will be so, under the direction of M. Charles Constantin, who has taken, at least temporarily, the place of M. Deloffre. M. Sardou has enriched his libretto with an entirely new second act.

After all, we may yet hear this winter M. Victor Massé's *Paul et Virginie*. Mlle Heilbron has just addressed the following letter to M. J. Prével, of the *Figaro*:

"Paris, 2nd September, 1875.

"Dear Monsieur Prével,—I have read this morning, in your *Courrier* of the Theatres, that it was on account of my demands being too high that M. du Locle would be obliged to put off the production of M. Victor Massé's *Paul et Virginie*.

"Allow me to undeceive you most fully, dear Sir; my pretensions are only very moderate, and, if it is true that *Paul et Virginie* will not be played in the month of March, as was agreed, it is not I who shall put any difficulty in the way, thinking, as I do, a great deal of the work, and having refused several engagements this winter to sing in it.

"Trusting that you will kindly insert this letter in your next number, I remain your obedient servant, "MARIE HEILBRON."

M. Campo-Casso has not yet succeeded in finding a home for the Théâtre Lyrique. There was no truth in the report of his having secured the Ambigu-Comique, as appears by the annexed letter addressed by the manager of that establishment to the Editor of the *Figaro*:

"Paris, August 28th, 1875.

"Dear Sir,—People will persist in announcing in the papers negotiations destined to transform the Ambigu-Comique into a lyric theatre. I am entirely ignorant of the source of these false reports. Will you, dear Sir, do me the favour of stating, in my name, that the Ambigu remains a dramatic theatre, and that I have not the slightest desire to sell it? You can add, if you please, that I shall open my theatre somewhere between the 5th and the 10th of September with a revival of the *Fils du Diable*.—I remain, etc.,

"ROQUES."

Meanwhile, *tempus fugit*, as we read in the Latin Grammar, and many of the artists whose services might have been at first obtained have been engaged elsewhere. In fact, the difficulties of his situation are so great and so numerous, that few persons would be surprised were M. Campo-Casso, like a theatrical King Amadeo, to vacate the managerial throne, as M. Arsène Houssaye, *volens volens*, did before him.

According to the *Liberté*, several musical composers have decided on bringing an action against the Municipal Council of Paris for having, contrary to the engagements contracted by pre-ceding Administrations, changed the purpose for which the Théâtre-Lyrique was built. They rely upon the fact that, when the Théâtre-Lyrique was driven from the Boulevard du Temple, no indemnity was awarded, because the City bound itself to erect in the Place du Châtelet a theatre destined to replace the theatre which was destroyed, and devoted exclusively to the lyrical drama. If this is not a gigantic *canard*, several musical composers must be fonder of law than I am.

The Théâtre de la Renaissance re-opened with *Giroflé-Girofla*, preceded by a one-act novelty, *Marianne et Jeannot*, both the words and music of which are by M. Moniot. This trifle, being very amusing and graceful, was much applauded.

SALZBURG.—A festival concert was given at the Mozarteum in honour of the Emperor's birthday. The overture to the *Wärwolf*, a new opera by Herr J. H. Franz, was played for the first time. The programme included, besides this, a Pianoforte Concerto of Mozart's, executed by Mlle Seemann; some of Schumann's Songs, sung by Mad. Spängler-Pernstein; and Beethoven's Symphony in A major.

ACORNS, SLOES, AND BLACKBERRIES.

BY GIBBS GIBBS GIBBS, ESQ.

No. 13.

Marsyas, a player on the flute, was still more unfortunate than either Pan or his admirer Midas. Having engaged in a musical dispute with Apollo, he chose the people of Nysa for judges. Apollo played at first a simple air upon his instrument, but Marsyas, taking up his pipe, struck the audience so much by the novelty of its tone, and the art of his performance, that he seemed to be heard with more pleasure than his rival. Having agreed upon a second trial of skill, it is said that the performance of Apollo, by accompanying the lyre with his voice, was allowed greatly to excel that of Marsyas on the flute alone. Marsyas, with indignation, protested against the decision of the judges, urging that he had not been fairly vanquished according to the rules stipulated, because the dispute was concerning the excellence of their several instruments, not their voices. Apollo denied that he had taken any unfair advantage of his antagonist, since Marsyas had employed both his mouth and his fingers in performing upon his instrument; so that if he was denied the use of his mouth, he would be still more disqualified for the contention. The judges approved of Apollo's reasoning, and ordered a third trial. Marsyas was again vanquished; and Apollo, inflamed by the violence of the dispute, slew him alive for his presumption. Marsyas was of Celæne, a town in Phrygia, and son of Hyagnis, who flourished, according to the Oxford marbles, 1506 years B.C. Plato tells us that we are indebted to Marsyas and Olympus for wind music; and to these two musicians is likewise attributed the invention of the Phrygian and Lydian measure. Marsyas is also said by some to have been the inventor of the double flute, though others ascribe the invention to his father, Hyagnis.

Giovanni P. E. Martini was born in 1741, at Freystatt, a small town in the Upper Palatinate. He studied early in life music and the Latin language. At the age of ten he was appointed organist to the seminary of the town of Newburg, on the Danube, where he continued for the space of six years. In 1758, he went to the University of Friburg, in Brigau, where he studied philosophy and acted as organist to the Franciscans. He arrived in France in 1760. He first stopped at Nancy. Here he had the opportunity of examining, step by step, the construction of a new organ with fifty stops for the cathedral at Nancy. It was this that gave him the idea of his work entitled *Ecole d'Orgue*, which was published at Paris in 1804. In 1764 he arrived at Paris, and the day after he composed a march for one of the regiments of Swiss guards, and the following morning it was taken to the Duke of Choiseul, who had fixed that day to give a prize for the best new march. The duke was so pleased with it when played on parade that he remitted to Martini a *rouleau* of twenty-five louis. Such was his *début* at Paris. Martini is one of the musicians who have most contributed to the improvement of military music in France. He is also the first musician who, instead of the single line of figured bass which was formerly placed under songs, introduced a separate pianoforte accompaniment with dispersed chords, an improvement which has been since imitated throughout Europe. His work, *Ecole d'Orgue*, divided into three parts, is of high authority.

TO CORRESPONDENTS.

G. NESTLETOP.—Chopin was born at Zalazowawola, on the 1st March, 1809.

K. K.—The oldest harp of which we know is that preserved in Trinity College, Dublin. It is said to date from the eleventh century.

CHOPSTICK.—The words of the song were written by Richard Brinsley Sheridan himself. The piece was produced at Drury Lane in March, 1798.

NOLI ME TANGERE.—“Let go that jib!” cried the Captain. “Who’s a-touching on it?” replied the indignant landsman thus addressed. Do you see the moral of the anecdote as applied to yourself? You should not be so sensitive.

FRESHFIELD SLACK.—You are not the first person puzzled by the expression “A Capella,” or, at any rate, unable to understand why it should signify the exact reverse of what it literally does signify. The chorales in oratorios were invariably accompanied, either by the double-bass or the whole band. Hence they were, with perfect correctness, said to be performed “a capella.” But, as other chorales, sung as part of the church service, were written in the same grand and simple style, the expression “a capella” came in time to be applied to them also, despite their being sung without any instrumental accompaniment whatever.

MARRIAGES.

On Sept. 2, at Hull, THOMAS P. CHAPPELL, Esq., of Weir Bank, Teddington, and New Bond Street, to JESSIE, daughter of the late Daniel Boyes, Esq., of Beverley.

On Saturday, the 4th Sept., at St Mary’s Church, Bangor, North Wales, by the Rev. Hugh Lynch, JOHN FRANCIS BARNETT, only son of Mr Joseph Alfred Barnett, 41, Portdown Road, Maids Vale, to ALICE, youngest daughter of the late Lorenzo Booth, Esq., Birmingham.

BIRTH.

On Wednesday, the 8th Sept., Mrs Clippingdale, Royal Academy of Music, and wife of Mr Josiah Clippingdale, of a daughter.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.’s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, SEPTEMBER 11, 1875.

THE National-Festival-Stage-Play-Theatre at Bayreuth has proved a perfect godsend at this dull season, and been as serviceable to many gentlemen of the musical press as ever were gigantic gooseberries or phenomenal showers of frogs to a penny-a-liner at a loss for a subject. Accounts of what has been done and what has not been done at the favoured locality have kept arriving in rapid succession, and even now, to adopt Macbeth’s words,—

“The cry is still: They come.”

Were we to publish all, or only half, of what has appeared lately in foreign papers concerning the monster play-house and its projector, we should have to lay on an especial staff of translators, and might fill a double, triple, or even quadruple number of the *Musical World* with such matter, to the exclusion of every other topic. But we are mindful of the maxim that: Enough is as good as a feast. In the exercise, therefore, of what we consider a wise and merciful discretion, we refrain from reproducing in its integrity a letter addressed, from Bayreuth, by an admiring Wagnerite to the editor of the *Indépendance Belge*; but, as the letter contains certain interesting details not to be found elsewhere, we proceed to epitomise them for the benefit of our readers.

Passing over the fact that the correspondent of our Conti-

mental contemporary lost his trunk on the railway, as though he had been mistaken by luggage-thieves for an English tourist, and that the loss, despite the assumption of a jaunty air by him when referring to it, appears somewhat to have diminished at first the pleasure he would otherwise have derived from his trip, we learn that on the road he met that ardent advocate of Wagnerian ideas, the Baroness von Schleinitz. At this he not unnaturally rejoiced, as it procured him an introduction to the lady’s husband, Baron von Schleinitz, Burgomaster of Bayreuth, and to Herr Feustel, who has been appointed Festival-Stage-Play Banker. The latter gentleman invited the Correspondent to his house, and the Correspondent—still grieving for the disappearance of the trunk—very sensibly accepted the Banker’s kind offer.

After telling us a great deal which we already knew about the Theatre, the Correspondent states that, having penetrated into the sacred edifice, scarcely had he darted a few hasty glances to the right and to the left, and plunged more notably into the gulf intended for the band, ere Wagner himself arrived. But why did the Correspondent plunge more notably into the gulf? *Que diable allait-il faire dans cette galère*. Did he fancy he should find his trunk there? Unfortunately he does not say; and, as speculation on the subject would, in all likelihood, demand both space and time without any proportionate advantage, we prefer returning at once to Herr Wagner. The Master did not come alone. He was accompanied by Mad. Cosima, Mad. von Schleinitz, and the Abbate Franz Liszt, now doubtless very proud of his son-in-law, though he once treated him somewhat cavalierly in Paris, when the destined regenerator of opera was earning a poor livelihood by working as a hack for the music publishers. With the undeniable skill which, as may be seen by turning to our issue for last week, Dr Max Ehrenfried asserts the Musician of the Future possesses in working upon the weak points of those with whom he is brought into contact, Wagner addressed a few courteous words to the Belgian journalist, “praised the active part taken by the people of Brussels in the enterprise,” and invited his listener to a reception in the evening. At first the Journalist was delighted. But his ecstasy was soon stopt short by the recollection that he no longer enjoyed the company of his faithful trunk, and that he was consequently without clothes. Indeed, so acute were his regrets that, writing in French to a Brussels paper, he bursts forth momentarily into a German word, and says he is *kleiderlos*, proceeding to compare himself to “poor Peter Schlemil, who, having lost his shadow, was afraid to brave the light.” What analogy there is between a trunk and a shadow we fail to perceive.

Seated at a table on the stage, near the float, Wagner directed all the rehearsals. Herr Hans Richter was in the orchestra, packed away, we presume, out of sight, while the Abbate Liszt occupied a chair in front of the house, and exactly opposite to Wagner. He seemed absorbed in the score which lay open on a table before him.

The Belgian Journalist tells us “it was truly delightful to hear with what superiority the orchestra read at sight the incredible difficulties accumulated in the scores. To this they added, in accompanying the singers, a discretion which could not be too much admired.” This discretion on the part of the members of the orchestra proves that those gentlemen possessed a delicate appreciation of the music they had to play, and no doubt both singers and public will in due course be properly grateful to them.

Das Rheingold went admirably. After the rehearsal every one returned to Bayreuth, and at eight o’clock in the evening

there was the reception at Wagner's. "Unfortunately," exclaims the representative of the *Indépendance Belge*, "I could not go! Accursed trunk!" This strikes us as unjust. The writer should not thus apostrophise his trunk, but the thief who stole, or the guard who mislaid, it.

Die Walküre went even better than *Das Rheingold*. The enthusiasm of those present knew no bounds. But, best of all, the missing trunk arrived, and the writer was in a position to attend Herr Wagner's subsequent receptions. *Siegfried* did not at first seem to please the public as much as the preceding parts of the Trilogy. Gradually, however, the fortunate individuals privileged to witness the rehearsals awoke, no doubt, to the consciousness that this part also must be magnificent, and frantic applause became the order of the day. More triumphant still was the *Götterdämmerung*. It was accompanied not only by the orchestra, but by a running ovation throughout. At its conclusion the enthusiasm became more ungovernable than ever. There was a "recrudescence" of it, and the writer says he never felt so deeply impressed in his life. There was clapping of hands; there was stamping of feet; and there were cries of "Long live Wagner." In a few words, the composer thanked the singers and instrumentalists for the zeal they had exhibited, and the rehearsals were over for this year. The reception in the evening eclipsed in brilliancy all the others. The villa and gardens were illuminated. There was a grand display of fireworks, and the bands of the garrison serenaded the Master. All the persons engaged in the Trilogy were invited. Wagner again expressed to them his gratitude, and dwelt strongly—of course—on the deep importance of the Bayreuth Festival. He then proposed the health of the King of Bavaria, and was afterwards the object of a similar compliment himself. Liszt played some fragments from his oratorio of *St Francis*, and the guests separated, amid cries of "Long live Wagner! Till we meet in 1876!"

In bidding farewell to the Correspondent of the *Indépendance Belge*, Wagner again charged him to thank "his good friends of Brussels." It may be strange, but we cannot help once more thinking of that passage to which we have already alluded in the letter of Dr Max Ehrenfried.

R. K.

OCCASIONAL NOTES.

SIG. VIANESI has been presented by Mr Gye with a splendid diamond and turquoise ring in recognition of his valuable services at the Royal Italian Opera House during the past season.

MIDLE TIETJENS—says the *Morning Post*—will leave for America about the 16th inst., she being engaged to sing in New York on the 4th of October. For a six months' engagement she is to receive £20,000, in addition to the expenses of herself and a suite of eight persons.

SOME persons who, not being classical scholars, run down the study of Greek and Latin, often enquire with a sneer: What is the use of ancient Mythology? This question is answered as follows in the prospectus of a Young Ladies' Boarding school at Pesth: "The pupils learn sufficient Mythology to be able to understand the librettos of modern Opera Bouffe."

BEING asked by a young musician his advice as to the best mode of writing an overture, Rossini replied: 1. Wait till the evening of the first performance. Nothing is so conducive to inspiration as necessity. The presence of the copyist, who is waiting for your work, and the view of the manager tearing out, in despair, his hair by handfuls, will do the rest. In my day, by the time they were thirty, all managers were bald. 2. I wrote the overture to *Otello* in a little room of the Barbaja Palace,

where I had been shut up by the most furious and baldest of managers, with nothing but a plate of maccaroni and the threat that I should never leave the place alive till I had written the very last note. 3. I wrote the overture to *La Gazza Ladra* in a garret of the Scala. I was shut up there by the manager, under the guard of four men servants, who had orders to throw each page, as I wrote it, out of the window, to the copyists who were waiting for it below. 4. In the case of *Il Barbiere* I was wiser. I wrote no overture at all, but rummaged out one which I had composed for a serious piece, called *Elizabeth*. The public went into ecstasies over it. 5. The overture to *Le Comte Ory* was composed by me during the "Angelus," whilst I was putting my feet in hot water, with Señor Aguado sitting near me, and talking of Spanish finance. 6. The overture to *Guillaume Tell* was written by me under similar circumstances.

SPEAKING of the extraordinary simplicity distinguishing certain theatrical pieces of the present period, Francisque Sarcey tells us of a drama which was written by Guizot at the age of twelve, and certainly reached the extreme limit of the quality in question. The Stage represents an open space in a forest. A WOMAN, weeping bitterly, is seated in front, leaning against a tree. Enter a GENDARME.—GENDARME. Why are you weeping, my good woman?—The WOMAN. Ah, Sir! I am the mother of seven children, and have no bread for them to eat.—GENDARME. Good Heaven! what a misfortune!—Draws his sabre and stabs her. The WOMAN dies of agitation and agony. Curtain falls.

PROVINCIAL.

HARROGATE.—The annual grand concerts of the Harrogate Agricultural and Floral Society were given on Tuesday the 31st August, and Wednesday, the 1st September, with gratifying success. The principal vocalists were Mdle Liebhart, Miss Maas, and Mr Abercrombie. The instrumental portion was supplied by the Spa band, with Mr Cohen as conductor. On Tuesday night, Mdle Liebhart sang Handel's airs, "Angels ever bright and fair," and "Little bird so sweetly singing," Mr Dunlop playing the flute *obligato*. Mdle Liebhart also sang, "Why are you wandering here, I pray?" and "Trab, trab," in each of which she carried her audience with her. Miss Maas sang in capital voice, and sang her various numbers in such a manner that the audience insisted on encores of two of them. Mr Abercrombie won an encore by his rendering of "Tom Bowling." Mr Weston played his solo well. On Wednesday evening, Mdle Liebhart sang "Softly sighs," by Weber; "Little bird so sweetly singing," by Allen; and "Il Baccio," by Ardit. Mr Dunlop played the *obligato* even more satisfactorily than on the previous evening. Miss Maas sang the Flower Song from *Faust*, and "Nobil Signor," from the *Huguenots*. Mr Abercrombie sang "Hearts of Oak," and took part with Mdle Liebhart and Miss Maas in a trio, which was one of the great features of the evening. Altogether, both the concerts were the finest that have been given by the Society for some time, and afforded unmixed gratification to all present.

SWANSEA.—On Tuesday, the 31st ult., Mr Brinley Richards gave a lecture and illustrations of National Music at the Music Hall, before a large and distinguished audience. He was assisted by the Misses Bagnall and Evans, both from the Royal Academy of Music, and Mr James Sauvage, of the University College of Wales. The Mayor of Swansea presided, and, in introducing Mr Richards, spoke of his great ability and deserved popularity, and stated that the object of the concert and lecture was to raise funds for the University College of Wales—an institution which he trusted would prosper. Mr Richards was greeted with enthusiastic and prolonged applause. He prefaced his lecture by saying that his purpose that evening was to offer some remarks on the national music of Wales and other countries, not with a view to institute comparisons between the music of the different nationalities, but to point out national distinctions, which are all the more remarkable since the Irish, Scotch, and Welsh nations have one and the same Celtic origin. He then proceeded with the lecture which was received with marked attention. Miss Lizzie Evans, Miss Bagnall, and Mr James Sauvage sang several well-known pieces in the course of the evening. Among them were Mr Brinley Richards' celebrated song, "The Harper's Grave," "The Ash Grove," "Caller Herrin," "Adieu, thou dear land," &c., Mr Richards concluded his lecture, by remarking that he took the same interest in the history and preservation of the Welsh and other national airs as the antiquary takes in the ruined castles and abbeys, which are the memorials of a bygone age. A cordial vote of thanks was awarded him at the close of the entertainment.

BELLS AND BELL-RINGING.

Let us next consider the duties of bells as they hang, a musical octave, in their airy home. These duties are threefold—to chime, to ring in peal, and to toll—and they are thus defined in some quaint old verses:

To call the folk to church in time,
We chime.
When joy and mirth are on the wing,
We ring.
When we lament a departed soul,
We toll.

Uncommon as the practice is—at least in this part of the country—only to chime the bells as the call to church (this being generally done by a half-an-hour's good round-ringing with changes, and closing perhaps by tolling a single bell), there is, nevertheless, no doubt of its being the proper way. Lest any of our readers, however, should not understand what chiming is, it consists of swinging the bell to and fro by the rope, so that it moves like the pendulum of a clock, and comes in contact with the clapper, which remains nearly stationary inside, owing to its weight and the loose manner of suspending it. Nor let anyone despise this method as a dull substitute for the wilder peal, which seems to cheer the people on their walk to church by its sonorous changes. It is possible that those who object may never have listened to good chimes. If so, let them withhold their judgment; for we can assure them that eight sweet-toned bells, if well chimed, afford as beautiful music as ever charmed a Christian's ear. The effect, too, being more solemnizing than inspiring, is only more becoming the occasion; and this influence, though varying according to circumstances of place, time, health, and state of mind, will seldom fail to induce feelings in harmony with devotional exercises, and to move the sensitive with tenderest impressions.

Ringin a peal has next to be noticed. This is done on all occasions of congratulation or festivity—such as marriages, births, victories, elections, the arrival of distinguished persons, etc. A peal, in technical language, is a performance on the bells of more than five thousand changes; and it occupies the ringers a considerable period of time, generally more than three hours. But a touch or flourish on the bells, which is the ordinary method of notifying any joyful occurrence, is round-ringing varied by changes at the option of the ringers, or according to the custom of the belfry. It is usual, in the first instance, to set the bells—that is, to throw every bell with its mouth upward, in a stationary position on the frame. And then, every ringer being ready in his place, the treble bell is first dropped, and off they all go in quick succession, closing the round with the stroke of the heavy tenor. This performance, often repeated, is called round-ringing, to distinguish it from change-ringing; and formerly it was the custom to close every change, as well as every round, with the tenor bell. But this practice is discontinued, as any bell may conclude a change.

A common peal of rejoicing might be arranged thus: First, round-ringing for 100 times; then firing a number of cannons, which means a simultaneous crash from all the bells; then the bells trip off lightly again, 1, 2, 3, 4, 5, 6, 7, 8, from treble to tenor. And again, and yet again, they go, quicker at each rotation, until the sounds flash past the ear just as the spokes of a turning wheel dazzle the eye; and then, on a sudden, they all stop, as if the whole peal were demolished. But no; the bells are only set—mouths up again in their cage—and first one of them drops for a single stroke, and then another, just to prove that they had not lost their voices.

Let us try a wedding peal, which our fair readers may practise for amusement on the pianoforte, since it is certain they will not attend to it when it gilds their own nuptial morn. We will first ring 12 rounds in regular order, 1, 2, 3, 4, 5, 6, 7, 8; then 12 changes on the bells in the following rota: 1, 5, 2, 6, 3, 7, 4, 8; then 12 changes thus, 1, 3, 5, 7, 2, 4, 6, 8; then 12 chords thus, 1 2 3 4 5 6 7 8 and conclude the peal with twelve rounds as at starting.

Ah! was it not the merry peal thus described which holds that poor lad's attention, who leans against a mile-stone at Holloway on a certain cold November morn? His small wallet is over his shoulder, containing all that he has in the world. He has run away from his employer. He is going he knows not whither;

anywhere to which a chance or a kind word may invite him. But who is there to speak to the lonely runaway? Hark! a voice of Providence through the air seems to greet him. The wind is gently blowing from the south-east, and it wafts the sound of eight bells in full peal into his ears; and, as he listens, his fancy extracts from them a clearer promise than Delphic oracle ever spoke.

1	2	3	4	5	6	7	8
Turn	a	gain	a	gain	Whit	ting	ton,
Lord	May'r	Lord	May'r	of	Lon	don	town.

And again in the chords; the notes of which are struck slightly apart, but they soon mingle in their vibrations:

1	5	2	6	3	7	4	8
Turn	again	Whitting	ton,				
Lord	May'r	London	town.				

A dumb peal, to commemorate death, ought always to be conducted in round-ringing order; and it is thus managed: One side of the bulb of the clapper is covered with a thick cloth or felt, and over this a firm piece of leather is tightly strapped. When all the bells are thus prepared, one round is struck with the uncovered side of the clapper, and the usual tone, somewhat deadened perhaps, is produced. At the next rotation, the padded side of the clapper strikes the bell, and a dull vibration, scarcely perceptible, follows. These alternations produce a very saddening effect.

But the ordinary way of noticing a death or a funeral is by tolling. This is done by a succession of single strokes on one bell. It needs no further explanation. Few who read this will not be able to recall at least one occasion in their past lives when each toll of the bell went like a shock to their own hearts, and they knew that nearer, every stroke, was the moment coming when the grave would evermore hold the beloved dead. There are, generally, rules and regulations for good order in the bell-chamber; and it is very desirable to make these conducive to the decorous behaviour of the ringers in the discharge of their important duties about a church. In All Saints' Church, at Hastings, a maudlin exertion in this direction seems to have been made by the subjoined inscription which is painted on the wall:

"This is a belfry that is free
For all those that civil be;
And if you please to chime or ring,
It is a very pleasant thing.

"There is no music played or sung
Like unto bells when they're well rung:
Then ring your bells well if you can—
Silence is best for every man.

"But if you ring in spur or hat,
Sixpence you pay—be sure of that;
And if your bell you overthrow,
Pray pay a groat before you go."

For a reformation of manners in the belfry we know of no efforts so earnest and practical as that made by the Rev. H. T. Ellacombe, in a small pamphlet called *Practical Remarks on Belfries and Ringers*, which is appropriately published by Mr Bell. So much for the belfry.

(To the Editor of the "Musical World.")

SIR,—I notice that, in leaving places of evening amusement, people have already commenced to wrap up their throats. This habit is a great mistake, and brings on the very evil they wish to avoid, by making the throat hot and susceptible to cold air. When leaving a crowded building, the neck should be left uncovered, and the mouth kept closed for a few minutes. By following this rule *now*, before the cold gets too severe, every one will gradually get accustomed to the various changes as the winter advances. Ladies of a weak constitution might wear a very thin wrapper over the shoulders. I have myself proved the worth of these remarks. It is the *inside* (being the most delicate part of the throat) which requires the protection from the sudden changes of our English climate.—I am, Sir, your obedient servant,

CH. J. BISHOPDEN,

Author of "The Voice and How to Use It," &c.

4, Mortimer Street, Cavendish Square, W.
Sept. 7, 1875.

HAMBURG.—The Stadttheater re-opened for the autumn season, on the 1st September, with *Don Juan*.

ON MUSICAL DEGREES.

One of our people's picture galleries possesses a costly representation, by a practised hand, of the imprisoned Bedfordshire tinker, writing his immortal work, the "Pilgrim's Progress." There is a soldier lying at his feet, a little girl, the blind child that sold the shoe-laces made by her father; the jailer in the background, peeping through the partly-opened door. John Bunyan in the centre (occupying the very stool fabled as having a flute for one of its legs, on which the prisoner occasionally performed), attired as a priest of the Catholic Church. As a matter of course, the poor tinker was diametrically opposed, by all the elements that contribute to form a human character, to such an office. Yet the answer to the query, why the painter has clothed the tinker as a priest is obvious: "If he was *not*, he *ought* to have been one." True, such divinity as he taught would hardly be unbecoming in any garb, and might not ill consort with that of a priest. Another Catholic painter has dressed a whole boatful of Pilgrim Fathers as ecclesiastics! Such vagaries surely have some meaning. They mean that such holy people *ought* to have been priests. Well, we in England translate the word "priest" many ways. Doubtless, the most homely of our divines would not gainsay that every member of the laity is a "priest for ever." So there have been poor tinkers who ought to have been priests, and there are untitled musicians who might, without degrading any learned university, have been dubbed doctors. Dr Mozart or Dr Handel would surely sound fully as appropriate as Dr Haydn or Dr Mendelssohn. That there is also a reverse to this reading is obvious. Just as there are some who might have been doctors, but were not, so are there some who were doctors, but, were it not for adventitious surroundings, *might not*. To analyze, in each individual case, is, to say the least, unbecoming. The broad principle is sufficiently patent. To hold up, therefore, a more correct standard, is the duty of those who can and will influence public opinion upon such a question.

The disorder discovered, whence the cure? Alas, it is much easier to be humorous than truthful—to be witty than instructive. As to the treatment doctors differ. Are English titles to be preferred to foreign? Then, what becomes of the professional status of a Hahnemann, a Manning, a Bülow? Are American titles to be repudiated? It was only just that now the leading journal patted on the back an American university, and at the same time adopted the Yankee accolade bestowed upon one of our English divines, who had no more claim to the title of Doctor of Divinity than the Bedfordshire tinker to that of priest. The author of "Is it possible to make the best of both worlds?"—perhaps in his own felicitously unconscious manner—rivetted the reply embodied in a life-long labour for the service of his fellows, by obtaining his *learning* in one world, and his *seals* (of office) in another. Any way, the world at large knows best how to value distinctions such as were conferred by an American university on Thomas Binney. To deny its appropriateness were idle; to ignore it, idiotic blindness. To multiply instances of the fitness of foreign titles to English subjects would be entirely useless; of the fitness of the English subjects to receive foreign titles who shall judge?—the narrow-minded to be found in all countries, in all sects? the one-eyed, the wrong-headed, to be found in all 'ologies in the universe? the blind guides—representing official beadledom—in all ages? No—a thousand times—No! As a man is never a hero to his own valet's perceptions, so we need not go far back on history's path for teeming examples of men who are not known at home. Do not think any one dare to palliate or apologize for the giving or receiving a false title. If anything so wicked could be devised as the manufacture of a false title, whether for divinity, literature, or the arts, the perpetrators must be scouted. On the receivers must rest the odium indissolubly connected with the reception of any article known to have been stolen. Spurious and contraband traders in degrees! Can it be possible? Obtaining *goods* under false pretences (if degrees are goods) would be mere trifling, compared with such a heinous crime. I cannot believe it possible. Exposure and shame could not but inevitably result. If such things are even suspected, let the universities immediately take steps to make it known that false degrees are in circulation. As upon the Crown, through the Mint, falls the onus of prosecuting the passers of bad money, so let the authorities in divinity, law, and art degrees at

once "compare notes." Let some metaphorical scales be devised for establishing the respective weights and values of various coins, English (American), and foreign of all countries, and for setting, once and for all, at what sterling worth they are to be exchanged; or, if to pass current, which are, and which are not, legal tender.

The prominence given to this, as well as to some other kindred subjects involving the question of authority in music, has led me to endeavour an epitome of the salient points at issue in the enquiry, "What is a musical degree?" It is beside the question to say—Many people do not care for degrees at all. The *imprimis* of a learned institution *ought* to be of value; and, with most people, it is. Further, it is a guarantee of fitness, though it must be admitted, some men have affected to despise the distinction. All honest men will, I feel assured, be but of one mind as to the desirability, on the one hand, of holding up to public execration any literary "forgers" or "smashers" that may be abroad; and at the same time, on the other hand, scattering the sunlight of official encouragement upon the path of any distant star, as yet unseen and unrecognized. Yours very truly, IDEALIZER.

MDLLE ANNA DE BELOCCA.

(From the "Saturday Programme."*)

When Mdle de Belocca arrived in England, early in the season which has just passed, everything seemed to be in her favour. It was known that she was young, and that fortune had endowed her with far more than an ordinary share of charms of person. It was known that she was of a highly aristocratic family of Russia, one of the most exclusively aristocratic countries of Europe. Opera-goers were aware that her father, M. de Bolokh, was a distinguished *savant*, and was actually a Councillor of State, in the service of the Czar of Russia. Mdle de Belocca was but twenty-one years of age, she had studied in St Petersburg under the celebrated Madame Nissen Salamann, she had continued her musical education in Paris under the direction of the world-renowned professor, Signor Nicolas Lablache, and subsequently under the supervision of M. Maurice Strakosch, the *répétiteur* of Pasta and of Adelina Patti. She had been the star of the season at the Paris Italiens, the audience of which considered themselves one of the most critical in Europe. She had sung as Rosina in *Il Barbiere*, as Cendrillon in *Cenerentolo*, as Arsace in *Semiramide*, and as Giulietta in the last act of Vaccai's opera, *Romeo e Giulietta*. All the critics of Paris had lauded her to the skies, and the veteran Alboni was alleged to have said, "C'est vous qui me succéderez." Thanks to her high birth, her native cleverness, her artistic talents, and her personal attractions, she became, for the season, the reigning favourite of the aristocracy of the French capital. At the private houses of the Marshall President, of the Queen of Spain, and of the Empress of Russia, she was an honoured guest, and the best houses of the Faubourg Saint Germain were opened to receive her. Such was the lady who arrived here last May, with every hope that the capital of England would follow the example of the capital of France. On the very night of her arrival she came down to Drury Lane. None of the *habitués* of the Operahouse knew who or what she was, but the whisper ran round the house that a lady of more than ordinary beauty was seated in a little corner box of the stall tier. Even women, those acute critics of womenkind, were fairly astonished; while the men, actuated by curiosity, were asking who she was. Then M. Strakosch was stumpled upon in the lobbies, and the secret came out.

TEPLITZ.—Herr Walter, from the Imperial Operahouse, Vienna, recently appeared here as George Brown in Boïeldieu's opera of *La Dame Blanche*.

CHRISTIANA.—Since last November there has been a Norwegian operatic company at the Town Theatre. Up to the end of May nine operas had been given. Of these *Don Juan* had been performed twenty times. *Guillaume Tell*, also, had been frequently performed, being exceedingly popular, not alone on account of the music, but likewise in consequence of the way in which it was put on the stage, and which, though not over magnificent, was something exceptional in these high northern latitudes.

* Accompanied by a photograph.

ENGLISH OPERA.

(To the Editor of the "Musical World.")

SIR,—It is to be hoped that the enterprising manager of the forthcoming operas at the Princess's Theatre will arrange some afternoon performances. I would suggest that on Saturdays the plan might be adopted, and, on those occasions, that no evening performances should be given.

Such an arrangement would be a great boon to all concerned, and it would enable many persons to visit the theatre who cannot do so in the evening. Families, for instance, residing a few miles out of town, cannot conveniently return home late in the evening, and do not wish to stay the night in London. Kindly insert this suggestion.—Yours truly,
A LOVER OF ENGLISH OPERA.

PRESENTATION TO MR VERNON RIGBY.

(From the "Birmingham Daily Post," September 3rd.)

In view of his approaching departure for the opening of the London musical season, Mr Vernon Rigby, who has been spending a few weeks with his relations, in the neighbourhood of Birmingham, was entertained at dinner at the Queen's Hotel last evening, by a number of his local friends and admirers. Alderman Taylor occupied the chair, and Alderman Brisley the vice-chair. In the course of the evening the Chairman asked Mr Rigby's acceptance of an illuminated address, accompanied by a handsome and elaborately chased service in sterling silver, executed, from original designs, by Spurrier, of Colmore Row, which had been privately subscribed for by a number of Birmingham gentlemen desirous of testifying their appreciation of the many estimable personal qualities and high artistic accomplishments of the recipient. In making the presentation, Alderman Taylor explained that the subscription had been confined to Mr Rigby's oldest personal friends. Had the general public been permitted to co-operate, the Town Hall would hardly have sufficed to contain the assemblage. He cited the esteem in which their guest was held in Birmingham as disproving the old saw that a man could not be a prophet in his own country, and referred to the testimonial itself as affording conclusive proof that the industry of Birmingham was by no means restricted to the production of "lacquered shams." Mr Rigby acknowledged the presentation in feeling and appropriate terms, declaring that there was no town he visited with more pleasure than Birmingham, for nowhere could he boast of a larger circle of personal friends. The formal toasts were duly honoured and relieved by several vocal performances, in which Mr Rigby took part with excellent effect.

LYSEKIL (SWEDEN).

(From a Correspondent.)

Among artists of note who have been giving concerts here during the bathing season are Herr Conrad Behrens (the bass) and Mdle Victoria Bunsen (contralto), both from London. Mdle Bunsen gave her first concert yesterday in the concert-hall at the Etablissement before a crowded and fashionable audience. This eminent artist met with a flattering reception, singing "Nobil signor" (Meyerbeer), "Forget me not" (Ganz), and the *rondo* from *La Cenerentola* (Rossini), after each of which she was recalled and unanimously applauded. The *rondo*, however, raised enthusiasm to the highest pitch, and Mdle Bunsen was compelled to sing for an encore a Swedish melody, which was greeted with hearty satisfaction, followed by another call. Like other genuine artists, Mdle Victoria Bunsen has passed through paths of thorns to reach the wished-for laurel, and she now stands in the highest rank as a singer, worthy comparison to Jenny Lind and Christine Nilsson. She was assisted by Mdle Inez de Villette, a young soprano, from Paris, and her sister, Mdle Felicia Bunsen, who played piano solos by Weber and Oberthür in excellent style, and was also the accompanist. After the concert Mdle Bunsen was honoured by a serenade, the band of the Grenadier corps performing several pieces before her windows. Mdme Trebelli-Bettini is expected here in the beginning of the next month.

Aug. 6, 1875.

MODERN VIEWS OF AN OLD BALLAD.

That wise and good Dissenting minister who was the founder of the Royal Literary Fund once kept a school at Chelsea; and he was wont to observe that, in the course of his scholastic experience, he had come across very few incorrigible boys, but that, on the other hand, he had unfortunately made the acquaintance of a vast number of incorrigible parents. The sage remark of Mr Williams might with advantage be recalled when we read, in the report of her Majesty's Inspector of Schools for the counties of Oxford and Bucks, that a certain mother had withdrawn her son from a school because he had been expected to learn by heart the diverting ballad of "John Gilpin." The mother was a teetotaler or a Good Templar, or something fiercely abstaining of that sort; and she refused to allow her child to learn anything about a man who "loved good liquor." Analogously the Peace Society might enter a protest against Cowper's hero because he was a captain in the train-bands; while John's ghost might be prosecuted by Mr Colam for cruelty to animals in furiously riding from the City to Edmonton. We are not quite certain, either, as to whether the abandoned Gilpin should not have been summoned for disorderly conduct in appearing in public minus his hat and wig. It would seem from this that the "poetical difficulty" threatens to prove even a thornier obstacle to the teaching of little boys than the "religious difficulty;" for very few of our classical bards, we are sorry to say, were Good Templars; and Taylor, who, from his title of the "Water Poet," might be thought favourable to the cause of temperance, was a notorious bibber of excisable liquors. What would the good lady who protested against her boy being set to learn "John Gilpin" have thought if he had been taught to recite "Down among the dead men," or "The Pope he leads a happy life," or "John Barleycorn," or "Here's a health to all good lasses," or other drinking songs? What would have been the exacerbation of her maternal feelings had her hopeful offspring come home with his head full of that immortal feast to which Alexander the Great gave his name, and in which there is a great deal too much conviviality to please the totally abstaining mind? There are, it is true, in English minstrelsy two very exquisite lyrics almost wholly unobjectionable in a teetotal sense. One is Holy Mr Herbert's *caveat* against "the third glass;" but then, it will be remembered, the devout poet is prepared to tolerate two tumblers as a maximum. The other is Ben Johnson's "Drink to me only with thine eyes;" in which the bard distinctly states that he will not ask for wine. On the other hand, he asks for kisses to be left in the cup, which is, to say the least of it, a questionable proceeding. The poets, we fear, are on the whole as incorrigible as school-children's parents, another of whom in the same district as that in which Johnny Gilpin was complained of objected to Sir Walter Scott's "Lady of the Lake" as having "an improper tendency." After this we shall not be surprised if we are told that the details of "Chevy Chase" are unfit for publication.—*Daily Telegraph*.

MY BOYHOOD DAYS.

My boyhood days, my boyhood days!

Oh but to feel once more

The wild, the free, the careless heart,

I owned in days of yore!

The sunny scenes where boyhood strayed—

Cope, meadow, hill, and glen;

Oh if those scenes could but reflect

The hues of joy again!

Oh if those scenes, &c.

But vain we seek the old loved haunts

Fond mem'ry lingers o'er;

Alas! they cannot charm us back

The blissful sense of yore.

No change of place, howe'er we roam,

Can wake one banished joy;

Ah! there is nought which can give back

The light heart of a boy.

Days of the past, sweet by-gone days!

We mourn o'er you in vain;

The golden hours of careless youth

Will ne'er revive again.

VIENNA.

(From a Correspondent.)

The Imperial Operahouse re-opened with *Don Juan*, and, despite the heat, the performance was well attended. Herr Beck was Don Juan, and Mad. Friedrich-Materna, Elvira. Both were much applauded in the course of the evening.—Mlle Minna Borée, a young lady from the Stadttheater, Hamburg, made a favourite impression as Fides in *Le Prophète*. Herr Lebatt was the John of Leyden.—During the recess, the level of the orchestra has been lowered, and the result has exceeded the most sanguine expectations.

The rehearsals of Sophocles' *Antigone*, with Mendelssohn's music, have commenced at the Stadttheater.

It is believed that the Committee of the Comic Opera have at length found a manager for their unfortunate theatre. The name of the daring man is Hirsch.

—o—
WAIFS.

It is rumoured that Mr Arthur Sullivan has accepted the office of general director of the musical performances which are to form part of the attractions at the forthcoming Westminster Aquarium. We give this as the phrase is *Sous toutes réserves*.

The *Messiah* has been performed for the benefit of the Saints of Utah.

Mlle Delaporte has appeared at the Gymnase, Paris, in *Frou-Frou*.

Mlle Anna de Belocca has been reaping new laurels at Baden-Baden.

The Ventadour Theatre, Paris, may be engaged until the 1st April next.

Mr Holman Hunt has sent his portrait, painted by himself, to the exhibition at Liverpool.

Mr Arthur Sullivan is travelling in Italy. It is said that he has an Italian opera in hand.

A New Orleans man has announced that he can spin cotton into silk. Unnecessary. There's too much cotton in silk already.

Miss Edith Wynne is shortly to be married to Mr Aviet Agabeg, an American gentleman, who is about to practise at the English bar.

M. Faure has returned to Paris from Luxeuil, bringing back with him several new songs which he has composed to words by M. J. Autran.

Mr Charles Mathews will return to the Gaiety Theatre on Monday, when he will make his appearance in a new comedy, entitled *My Awful Dad*.

It is stated that Sir Francis Grant, owing to ill-health, is about to resign the post of President of the Royal Academy, which he has held since 1866.

The improved system of house-breaking, according to one of the daily papers in New York, allows the burglar to spend his evenings with his family.

Mlle Samary will make her second *début* at the Théâtre-Français in the rôle of Mariette in *Oscar*, created by her aunt, Mlle Augustine Brohan, in 1842.

At the three hundredth representation of the *Tour du Monde en quatre-vingt Jours* at the Porte-St-Martin Theatre, Paris, the sum of 5,336fr. was realized.

Miss Minnie Hauck is singing in opera with great success at Prague. She is engaged at Berlin for the autumn. When shall we hear her again in London?

Mr Curwen's standard course of instruction in the Tonic Sol-fa notation has been translated into Welsh by Mr Roberts, of the Liverpool magistrates' office.

M. Stéphane Mallarmé is editing *Fathek*, the *chef d'œuvre* of Beekford, in the original French text, page for page, and line for line, as it first appeared in Paris in 1787.

The Municipal Council of Dieppe have passed a unanimous vote of thanks to Mad. Adelina Patti for the splendid concert she gave for the poor of the town, and for seamen's widows.

Mlle Anna de Belocca is studying the part of Mignon, in M. Ambroise Thomas's opera of the same name, for the purpose of singing it in Italy, where several engagements have been offered her.

Wagner.—DEAR D. P.,—I and Simcock House went to Bayreuth, to see the invisible and hear the inaudible orchestra. The whole thing was obstreperously good. More when we return.—Yours obediently,
LAVENDER PITT.

Many persons still keep writing to the management of the Grand Opera, Paris, asking permission to visit the building during the day. It is impossible to accede to their request on account of rehearsals.

In honour of the hundredth anniversary of the birth of John Leyden, the Scottish poet, a festival has been held at Denholm, his native place, and a dinner was given, under the presidency of Lord Neaves.

The little house in Stangate, mentioned by Robertson in his comedy of *Caste*, is to be called "The Châtelet." Mr Felix Rogers, of *Uzion* notoriety, is to be the manager. The season will commence about the first week in December.

M. Ambroise Thomas is passing the recess in the strictest privacy at his little country-house at Argenteuil. He is working hard upon his grand opera of *Francesca di Rimini*. He has finished scoring his other new creation, *Psyché*.

Mlle Albani is expected in Paris from Venice. Sig. Gardini, the manager of the Fenice, has already re-engaged her for next year. He is also in negotiation to secure M. Faure, so that he may be able to give *Hamlet* with these two artists.

"Spelling isn't my profession; one man can't do everything. What's a printer for? If a printer can't spell, he'd better quit his business," is the line of argument adopted by Joaquin Miller when a cold, unfeeling critic ridicules his orthography.

An addition has been made to the Birmingham Shakespeare Library in the shape of a copy of the *Merchant of Venice*, translated by a native merchant into the Tamil language. The present is made by Mr Thomas Clarke, an English resident in Madras.

It is stated that the gentlemen retained to write essays on music for the new edition of the Encyclopedia Britannica are Mr William Chappell and Dr Hueffer. The former will deal with the general history of music, the latter more especially with the theories of Herr Wagner.

There were two little children walking out one day as they had come home from school to play; they were walking along by the river's side, and all the fishes were trying to hide. The little girls watched them at their play, as they sat on the grass on that bright summer's day.—LOFTUS.

Mr John Francis Barnett, the accomplished composer of *The Ancient Mariner*, *Paradise and the Peri*, *The Raising of Lazarus*, *The Lay of the Last Minstrel*, &c., was married on Saturday last at Bangor, and is now making a tour through North Wales with his young bride.

A stranger at a Cedar Rapids camp-meeting prayed with true inspiration. A clergyman cried, "Amen, amen, the Lord have mercy on us—Catch him, catch him, he's the three-card-monte man who got my last month's salary." This disjointed prayer was answered in part by the brethren, who arrested the stranger. The clergyman was right—the stranger was a three-card-monte man.

"Nerve," thoughtfully says President White, of Cornell, U. S., "has much to do with success. I shall be at the next regatta, my friends, and contribute my might." Thereupon a student inquires, "How do you spell it, pard?" and the President remarks with much haste, "I spell it n-e-r-v-e, sir! What have you to say about it, hey?" But the congregation rush in and peace is preserved.

The departure of the "Reservists" for their period of service under the colours has made many a gap in the various dramatic and operatic companies in France, and especially at the Grand Opera, Paris. Of the principal singers, however, at that establishment, only MM. Lassalle and Auguez have been obliged to leave. M. Halanzier has stated that, not only will he keep their places open, but that he will pay every Reservist at the Grand Opera his full salary during his absence.

The Grand Musical Festival given in the gardens of the Tuileries for the benefit of the victims of the inundations went off admirably. Every one taking part in it has received a commemorative medal, on which are engraved the arms of the city of Paris, supported by two palms. The medal bears also this inscription: "Gardens of the Tuileries, 29 August, 1875, Festival given for the benefit of the sufferers by the inundations in the South by the Orpheonic Institute of France and the Choral and Instrumental Societies."

Natt Head, whose name became famous in a late political contest in New Hampshire, U. S., was the recipient, some time ago, of a barrel of flour from Manchester, N. H., addressed at one end to "Gen. Natt Head," on the other end to "Nathaniel Head." The barrel of flour was returned to Manchester, the way-bill being indorsed as follows by the station agent at Hooksett, Mr Head's residence: "There is no such person as Nathaniel Head to be found in Hooksett, and Gen. Natt Head refuses to pay for one end of a barrel of flour. He wants a whole barrel or none."

A reviewer in the *New York Tribune* defines a real poet as "a singer whose verses haunt your twilights." This definition is undeniably a good one, and, if accepted, at once places the mosquito in the front rank.

The Winnebago Indians are becoming rapidly civilized, says an American Editor. One of them killed his squaw some time since, out of jealousy, and then committed suicide. A white man could not have done better.

His Royal Highness the Prince of Wales has decided that his Free Scholarship in the National Training School for Music shall be awarded, after an open competition, among the inhabitants of the Principality of Wales.

The season of the Schubert Society (Brussels branch), will commence in October next. Four subscription concerts, under the direction of Mr Arthur Wilford (who played with much success at the British Orchestral Society last season) and Herr Schuberth, will take place, Herr Carl Reinecke, from Leipzig, being one of the vice-presidents. —(Communicated.)

At the close of the season at La Fenice, Venice, Signor Gardini was honoured by the Emperor of Austria with the decoration of the order of Franz Josef, a distinction highly prized. Albani, D'Angeri, Marchisio, Marini, Maurel, and Bagagiolo, all won splendid triumphs. The orchestra and chorus were excellent, and behaved admirably under the conductorship of Signor Bevnigiani. The last opera given was *I Puritani*, with Albani, who received unusual demonstrations of approval on leaving the theatre, her gondola being surrounded by her admirers, and made the receptacle for thousands of bouquets.

Sir Julius Benedict attended the rehearsal on Monday evening in St Andrew's Hall, Norwich, when the choruses from his own successful cantata, *St Cecilia*, and those of the late Sir William Sterndale Bennett's *Woman of Samaria*, were carefully rehearsed under his direction. There was a good attendance, and Sir Julius, in various remarks during the course of the evening, expressed himself much gratified with the progress made since his last visit. There was a full vocal rehearsal on Tuesday, and one for band and chorus on Wednesday evening, both of which Sir Julius Benedict attended. Among the audience assembled on Monday evening were the Mayor and Mayoress of Norwich, F. Hay Gurney, Esq., the Rev. Canon Robinson, the Rev. W. Vincent, the Rev. James Wilson, Dr Copeman, &c.

In the centre of Gilmore's Garden, New York, is the platform, whereon one hundred men, in white pants, red coats, and white gloves, pour forth a flood of good music. There's a large block, representing granite, and exceedingly like a tombstone, on which the gallant Patrick Gilmore prances with his *bâton*. At the extreme end, the whole overarching roof is hung with stalactites, and represents a grotto. Two flights of steps, looking as if they had been yanked off the front of a "high stoop," and painted green, do duty as a cataract, while little stones are placed with uniformity along down 'em and small fishes are mixed in so they will wiggle. Then some water is let loose at the top of the stairs just as a house-maid washes the steps in the morning, and comes sauntering down leisurely in a Philadelphian style. Any lusty house-maid, with an active pair of legs and a pail, can get up just as imposing a show of water-works. But this is a cataract on the bills, and special attention is called to it. Cataracts are generally all in one's eye—this is no exception. —Letter from Mrs Burnham.

The Shah of Persia is not the only gentleman in his dominions who can give a good account of his experiences in the West. A correspondent of the *Manchester Guardian* sends that journal some extracts from the correspondence of a Persian nobleman, of which the following impartial view of a literary dispute is, perhaps, the best. Having been taken to a *café* where, as he was informed, the wits of the period congregate, the traveller says:—"What shocks me in these wits is that they do not make themselves useful in their country, and that they waste their talents on childish things. For instance, I found them disputing in an exciting manner over a question of very meagre importance—namely, the reputation of an old Greek poet, whose native country or the time of his death no one who has lived during the last two thousand years has been able to discover. Both sides admitted that he was an excellent poet; the only question to be decided was how much merit was to be attributed to him. Each disputant wanted to fix the tariff; but among those distributors of reputation some gave better weight than others, hence the quarrel. It was a violent quarrel, too, for each side called the other such bad names, and inflicted such cruel jests, that I marvelled as much at the manner of the discussion as at the matter." And this simple-minded literary recruit, aghast at the severity of the encounter of "wits," adds: "God preserve me from ever bringing upon myself the enmity of the censors of this poet, whom a sojourn of two thousand years in the tomb has not been able to protect from hatred, so implacable."

STRASSBURG.—According to a statistical return just published by the manager of the Stadttheater, there were in the year 1873—1874, 146 German performances in Strassburg itself, and 5 in Hagenau. The repertory included 79 plays, 37 operas, and 5 operettas. The number of classical dramatic works represented was 23, and it was the same for opera. In the year 1874—1875, there were, in Strassburg, 181 German, and 5 Italian performances. There were, moreover, 3 children's evenings. The company gave 23 performances at Metz (8 operatic and 15 dramatic); 2 at Hagenau (1 dramatic and 1 operatic); and 3 (all dramatic) at Diedenhofen. There were 10 "people's performances," mostly of classical pieces, at greatly reduced prices. Last season, the manager gave 67 dramas, 33 operas, 3 operettas, and 2 ballets. The *corps de ballet* appeared, also, in divertissements, on 61 different evenings. The number of classical dramatic works represented this year was 20, and of classical operas, 39.

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